

# WOMAN'S HOME PAGE

CHARLES DWYER... Editor

To Suit  
All Types  
Of Faces

## HATS FOR AUTUMN DAYS

By HELEN FALCO

Caps for  
Theatre  
Wear

### FREAKISH HATS NOT FOR SMART AMERICAN WOMAN

Exaggerated Styles Will Not Become Really Popular  
in This Country—Beautiful Models Designed  
for the Coming Winter

WHENEVER I hear men talking, in their naive and fatuous way, of the absurdity of women's fashions, I wonder what on earth they would say if they saw pictures of some of the "fashions" we don't wear—models that milliners seem to put on the market as if to find out just how ridiculous women are willing to make themselves. I have just been looking at some that surely seem to be the culmination of a debauch of the bizarre. Hats that baffle conjecture—unless they are intended to represent a Frenchman's idea of an American skyscraper—hats that should excite a historian's admiration for their fidelity to medieval designs, hats that seem out of place anywhere save in a Poe nightmare.

But a point for which no man ever gives us credit—nowhere did I see these freakish models actually on a woman's head, unless, indeed, she were paid to wear it. Furthermore, this grotesque headgear will not be worn, except, perhaps, by a minority of foolish women, who from choice or necessity, make themselves conspicuous. Moreover, there is such a variety of models shown that a clever woman can wear almost any kind of hat that becomes her without being unfashionable.

**Height the Prevailing Note.**  
Height, it is true, is the dominant characteristic in headgear. This is the chief feature that distinguishes autumn styles from those of the spring. Some crowns run up to a point, I noticed one in particular that was for all the world like the hats worn in the fourteenth century. Feathers tower up like pyramids. The soft, Charlotte Corday crown will still be popular, but broader and higher.

The head-size is distinctly lessened. The hat, though resting firmly and low on the head, does not eclipse the neck, as has been a fashion for months past. In either small or large hats there is a new treatment of the brim—an upward curving point, of the front of the brim—that is perhaps the most decided innovation of any. This feature, seen in both picture hats and small brimmed ones, is piquant and, as a rule, very becoming, showing something of the forehead and brow of the wearer. Hats of this style have a very decided slope downward on the sides.

One's eye is also immediately impressed with the extended line on the left, in many instances almost freakish in contour. There is a tremendous extension at the left side, out toward the back. One sees picture hats, for instance, that at the front have a brim that balances on either side, but as the line goes around toward the back, it springs out tremendously in either a point or a curve.

**Less Exaggeration.**  
Brimms that turn up against the crown are always fashioned in this wise, and many times when looking at a hat face to face, it seems to be a small one close fitting against the crown, giving the effect almost of a Louis XI cap, but as the wearer turns in profile, the great swoop upward and outward quite takes one's breath away. Crowns, as a general thing, are very sizeable, and one sees almost every shape—round, square, pointed, or of the Charlotte Corday fashion. The mushroom contour is still decidedly in evidence, and model after model has the down-drooping brim, although, as I have said, the position of the hat is not an extinguishing one.

The brim does not always droop. Occasionally it rolls up sharply against the crown on one side or turns up for a couple of inches around its edge,

often the fashion illustrated in one of the sketches.

Turbans are again in evidence, almost as strongly as last winter, though not so heavy in their proportions. They have become closer fitting and cling close to the head like a round cap, leaving exposed all the lines of the hair around the brow. Many are almost perfect hemispheres, and

than the great Cossack turban of last winter. Soft fabrics are excellent in these turbans, as they give opportunity for hats that match the gown or its trimmings. One in king's blue satin chamoise to go with a costume of this material, had the satin wound round in deft fashion, while from the left side above the ear sprang a

but the simplicity is of a distinctly knowing variety. Perhaps there is only a scarb and a big bow of the black satin, but there are bows and bows, and no other trimming speaks more loudly of a clever milliner's art than does the chic bow.

Another attractive little hat had the tiniest of white valencienne frills set

faillie, velvet and all hat materials. The velvet facing is even more ubiquitous among these first fall hats than it was among the summer hats, and should be welcome.

**Uncurled Plumage.**  
Ostrich feathers are more gorgeous and beautiful than ever, and are in great favor. The uncurled variety is of course in the lead, and the plumes themselves manipulated by skilled makers, have taken on more wonderful proportions than ever to accommodate themselves to the new craze for height. They are wired to stand almost upright, clustered in graceful and charming fashion, generally one plume surrounded by lesser ones. Guinea-ben colorings, mottled combinations of grayish brown and white

of tulle and net in millinery. It is so much to the fore that volumes might be written about it. Hats now show the same trick of veiling in thin materials that has been prevalent in gowns. The tulle is drawn over the brim from the crown to the edge always in a color that makes contrast. For instance, black, dark blue or nude color tulle is used over white or gray felt. Sometimes the edge of the tulle is left to droop over the brim, framing the face delightfully; or else it is caught in under a facing of velvet or silk. Then again, net is used in a similar fashion. One example that is extremely pleasing and a triumph of the milliner's skill in its manipulation, has net laid over the hat in narrow flutings, which are firm and exact and are not easily

ing little lace flourishes attached to the underbrim—a piquant and bewitching innovation. By this I do not mean the plaited lace frill that is seen so much in mob caps and Charlotte Corday designs. The new garniture is a perfectly straight hanging frill of lace entirely without flutings, that is attached just inside the edge of the brim and hangs not lower than an inch or inch and a half. In most cases it is used with the broad brimmed or picture hat; black velvet models showing it repeatedly. As often as not there is a double flounce; the outside one of black lace, the inner one of white. It softens the face and carries out delightfully the picturesqueness of the chapeau. But it is a treatment that must be used with reserve, otherwise it will quite lose its distinction and become common.

**For the Conservative Smart Woman.**  
The hats in the illustration afford, I think, excellent proof that there is ample latitude for the stylish woman who doesn't allow her regard for the modes to overcome her good taste. The one in the lower right hand corner is the autumn cloche hat, a really charming model and admirably designed to show off delicate features. It is covered with black tulle lisse, the underbrim being faced with black velvet. A delightfully simple but most effective trimming is the huge dotted bow of satin and velvet.

At the top of the picture is a white beaver toque. The brim is of black velvet and upturned at the back and front. The ornaments are cockades and rosettes of black plaited satin ribbon.

The most novel of them all, to my mind, is that in the upper right hand corner. This is a model of black velvet, trimmed with a broad band of light blue velvet tied in a bow near the back. A trailing branch of flowers in soft, pastel shades of blue, pink and red forms a garniture across the crown. The feature of this hat is the new theatre cap worn under it so that, on entering the theatre the wearer can doff her hat and have her head covered in a dainty lace creation which is at the same time an ornament and a protection against the disarrangement of the hair.

An adaptation of the extreme, old-fashioned poke bonnet is shown at the left. It is of black velvet, with black satin bows placed squarely on top of the crown, one end extending over the brim arranged in bows just under the poke at the back.

The hat below this is of the modified mushroom style that bids fair to be very popular this winter. It is of brown felt—the new, extremely fashionable and extremely beautiful shade of brown. It has a round brim, with a fold of velvet of the same color surrounding it. At the front are brown and green wings that extend straight back on either side. The effect, which is very stunning, is rather like a Valkyrie's helmet.

I have left the description of the center hat to the last, because I think it is one of the most beautiful models I have seen in many months. It is a large black velvet hat, made of velvet as unsubstantial as a beautiful dream, but put together with a marvelous French art that defies imitation. The extreme height of the airy black crown is achieved by tall shirrings of very fine black Brussels net, held aloft by imperceptible wires that evade detection but serve their purpose admirably. A wonderful bird of paradise, with floating feathers that toss daintily against this unsubstantial crown with every zephyr, and with head poised on the drooping brim above the face, completes the trimming. The transparent brim, which has a fascinating wave to its circumference, is made of the shirred Brussels net, with a deep fringe of black satin, both inside and out, and is finished on the edge with a cord

home, and your regret will be that you did not long ago break the shackles of conventionality and live your life in your own way.

**WHEN CHILDREN'S  
LEGS ARE WEAK**

It takes time for a child to learn how to use the muscles in walking, as it takes time for the muscles to become strong for the task. But when a child does not walk well after using its legs ten months or a year, then one should find out the reason why. It is a good plan to bathe the legs of the child with salt and water, and to rub and knead the muscles night and morning. Mothers should be careful how they diaper a young child that is beginning to walk, and also before that; the napkins should not be heavy, especially where they go around the thighs, as this spreads the knees apart. It is hard to realize how very soft are the bones and flesh of the infant and little child. I once saw Dr. Lorenz operate upon a child four years old who had congenital hip-joint disease. He molded and shaped the parts as readily as a housewife would mold and shape her dough into a loaf of bread.

under the edge of its drooping brim, a mere line of white, yet softening the effect of the hat against the face and hair wonderfully. This same tiny frill of valencienne was a detail in a good looking model, whose high dome crown and narrowly drooping brim were covered smoothly with black velvet instead of black satin, and the white note was repeated in the soft white breast and fancy tail feathers which were the additional trimming.

This same shape in beaver, a beautiful close, soft, plushlike beaver, is trimmed simply with a scarf and big bow of satin at the left side and makes an uncommonly practical and good looking street hat for fall wear.

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able neighborhood. People whose good opinions are worth having stick through thick and thin, while the other kind are worth nothing either in prosperity or adversity.

**The Unwritten Laws.**  
But why is a change of location so desirable? Why not resolutely cut down expenses in the old home, and set up a scale of living that will avoid debt and leave something for a rainy day? Simply because neighborhood laws, and what one woman does all the women do. If you live in a neighborhood where every one keeps a maid and you attempt to do your own work, you will find countless difficulties you never dreamed of. The ladies of leisure will stroll in to sit around in your way, to pity you in a thinly veiled manner, to tempt you to leave your work as they tell of their pleasures and excursions from home, and to make you feel that you are a much abused person because you must do the work of a servant; but in a place where every woman is busy with her morning's work, and it is the fashion to do for one's self, there is no time for self-pity or envy. Then, too, the children of the middle class, so-called, are as a rule better bred and more obedient than those left to

ment of affairs to make them comfortable and contented, but the great bugaboo of "what will people say?" keeps many men and women struggling along to keep pace with the style set up in more prosperous years, or one which never should have been adopted. Just because you have started wrong is no reason why you should forever struggle to keep in the wrong path. The only honest thing to do is to get into the right path—not such an impossible thing, by the way, as many think it is—and then life will be full of hope and joy. There are women in this free land of ours who actually suffer when they meet the butcher, the baker, the dressmaker and the merchant on account of unpaid bills, and yet who lament that there is no way out of the difficulty. Each month the pathetic dividing of the income to pay a little here and a little there goes on, but the position in society must be kept up, or for the sake of the children the face must go on, though working people are deprived of the necessities of life, and existence seems a burden too great to be endured by those who must turn and twist and try to keep up appearances. Many people imagine they will lose all their friends if they pay ten dollars less per month for a house than

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**Wasteful Servants.**  
They discovered that a servant can waste and destroy a fearful amount of food and household supplies in a year, while her board amounts to a great deal in these days of high prices. The drawbacks failed to materialize, and instead of ruining the future of her children, the healthy work and privilege of having father and mother for friends, built them in character and usefulness as nothing else could. True, there was little time for society, in the general sense of that word, and many of the necessary things of the old life vanished, but the loss was more than overbalanced by the overwhelming gain, and for the first time in the ten years of married life the family stood on a firm financial basis without worry or debt. Multitudes of families all over this

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within her means. The rent, light, fuel, food and other necessities seemed impossible to reduce, and there were certain things in connection with their position in society and the bringing up of their children they could not reduce nor escape. Finally she evolved a plan, and in spite of much opposition at home and abroad, she carried it out. She took a smaller house, in a so-called less desirable neighborhood, and set resolutely to work to readjust all their ideas of living. Her husband bitterly opposed the plan, and many of her friends talked seriously to her about "ruining her children's prospects," while in her own heart she had many misgivings; but the moving was accomplished, and the new and difficult task, as she expected, taken up.

Well, it would take too long to enumerate all the pleasant surprises awaiting the family, but a few of them can be mentioned. They discovered first of all that there is a peace and contentment in living within one's means that people forever reaching into the future for money not yet earned can never realize, while, when added to that contentment is a knowledge that in the savings' bank a nest egg is accumulating for a rainy day or old age or the education of the children, life becomes peaceful indeed.

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How One Family Solved the Problem Happily—the Folly of Ostentation  
By CHARLES DWYER

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They discovered that neighbors in small houses are just as kindly and sympathetic and agreeable as those in large ones, often more so, and that life in a little home has many advantages. The one servant, without whom the mistress of the house felt she could not exist in the residence on the avenue, was dismissed, and the children helped with the work; and, too, the smaller home had fewer cares.

under the edge of its drooping brim, a mere line of white, yet softening the effect of the hat against the face and hair wonderfully. This same tiny frill of valencienne was a detail in a good looking model, whose high dome crown and narrowly drooping brim were covered smoothly with black velvet instead of black satin, and the white note was repeated in the soft white breast and fancy tail feathers which were the additional trimming.

This same shape in beaver, a beautiful close, soft, plushlike beaver, is trimmed simply with a scarf and big bow of satin at the left side and makes an uncommonly practical and good looking street hat for fall wear.

These have the showing so far—satin, velvet and beaver. There are other materials, of course, but those three have things very much their own way, and while the black satin seems most practical for early fall because of its light weight (in fact, the black satin hats are being worn now), velvet and beaver will probably head the list a little later.

The two are frequently associated, as are velvet and satin, velvet and

are very smart and new, and tone in splendidly with soft beavers and satin cloaks. Much is to be said of the new use

destroyed or wilted by damp weather.

The Piquant Lace Flourish.  
No report of Paris models would be complete that overlooked the fascinating

able neighborhood. People whose good opinions are worth having stick through thick and thin, while the other kind are worth nothing either in prosperity or adversity.

**The Unwritten Laws.**  
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**Wasteful Servants.**  
They